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AND  
Musical Magazine.

No. 7....Music Series.]

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TERMS, One Dollar every Three Months, in advance.

ADVERTISEMENTS, inserted at the customary prices, (not occupying more than one page.)

COMMUNICATIONS received by a LETTER-BOX at Mr. Lewis's Book-Store, No. 164 S. Eleventh st.

SUBSCRIPTIONS received at the Printing-Office, No. 272 Market street, between 8th and 9th streets.

At 164 S. Eleventh-st. near Locust.

At W. Charles's Bookstore, S. Third st.

And at D. Hogan's, Market-st. near Sixth.

HAYDN'S "CREATION."

Second and Third Part.

The second part of the *Creation* opens with an air majestic in the beginning, afterwards gay and tender—towards the conclusion describing the creation of the birds. The different characters of this air represent the audacious Eagle, which, just created, seems to spurn the earth and dart towards the sun. The gaiety of the Lark, the amorous Doves, and the plaintive Nightingale, the accents of the songstress of the night, are imitated as near to nature as possible. A beautiful trio represents the effect produced by the immense whale as he agitates the waves; the lashing of the tail of this monster, and the dashing of the spray, are admirably given by the sonorous flashes which start from the double bass. A well executed recitative shews the generous courser, proudly neighing amidst vast meadows. The active and ferocious tyger rapidly traversing the forest and gliding between the trees. The fierce lion roars at a distance, while the gentle sheep, fearless of danger, are peacefully feeding. Peculiarly descriptive is

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the following recitative, '*Cheerful roaring stands the tawny lion.*'—The Bassoon here is in unison with the trombone, which falls upon an unexpected note, so as to imitate the tremendous roar of the animal. Next—'*In sudden leaps the flexible tyger appears,*' whose vigorous alertness is depicted in rapid flight, by the stringed instrument. '*The nimble stag bears up his branching head,*'—by the accent here given, the notes are ingeniously made to bound, as it were, in short conclusive stops, which admirably represent the light motions of that graceful animal. '*The sprightly steed, with flying mane and fiery look,*' affords a further illustration of the power of accent. The music is made to prance, and in a darting flourish which is affixed to this ingenious passage, the snorting of the noble courser is well conveyed. A gentle and placid movement which depicts the cattle going out '*To feed in meadows green,*' succeeds.—The flute and bassoon begin this pastoral strain, which expresses by its gentleness, the slow moving '*fleecy flocks,*' when on a sudden there arises a flutter of tremulous sounds, announcing '*The whirl of a host of insects,*' from which we fall into a slow moving line of harmony to represent, '*In long dimensions creeps, with sinuous trace*' the worm. All these striking imitations are found within the compass of a single recitative. An air full of power and dignity, announces the creation of man; the movement of harmony corresponds with the words '*He stands a man, the King and Lord of all.*' The attention is concentrated on the noblest and most majestic attributes of the exalted and happy being whom the Creator has just formed.—The

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music increases in force and elevation at each of these last words, and makes a superb cadence on *'The kingdom of nature.'* The second part of this air describes the creation of the charming Eve: This air is considered as the chef d'œuvre of the piece. The chorus *'Achieved is the glorious work'* is a figure of great strength and power, ingeniously accompanied by the Orchestra. *'On thee each living soul awaits,'* is a trio, which opens with the flutes, clarionets, bassoons and horns, mingling in a melody so full and delicious, as to produce that *'sated'* effect which the words demand. The violas, violoncellos and double basses follow in a separate band, and gradually sink into the depth of the darkest melody to express, *'But as to them thy face is hid.'*—This strain is awfully sublime. At the sound, *'With sudden terror they are struck,'* a paralytic sensation is felt from the power of sound. *'Thou takest their breath away'*—*'They vanish into dust'*—is forcible and commanding. *'Life with vigour fresh returns.'*—Here all contrariety is banished, and the different bands coalesce with a smoothness which produces, *'New force and new delight.'*—These novelties result from that thorough knowledge of the characteristic powers of the several instruments which Haydn was the first to discover.

**PART THIRD.**—The third and last part of this exquisite Oratorio is the shortest. The Sinfonia, which opens *'The fair morn of Creation,'* is performed by flutes and horns, aided by the soft pizzicatos of the stringed instruments. This exquisite harmony ascends to the heavenly vaults with the praises of the blissful pair, and is joined by a choir of Angels, shouting, *'For ever blessed be his power.'* The duetto, *'Graceful consort,'* is the most exquisite composition in the third part; it is full of tenderness and affection. *'The dew dropping morn,'* is introduced by an inspiring strain from the French Horn, which breathes the freshness of that *'Sweet hour of prime.'* The concluding chorus is partly fugued, and partly ideal.—The short concussions which terminate this divine Oratorio leave the mind of the auditor lost in sacred awe at the sublimity of the work which genius has dared to plan and execute.

Haydn commenced this great work by first noting down his theme, and then choosing the keys through which he wished to make it pass. His

exquisite feeling gave him a perfect knowledge of the greater or less degree of effect which one chord produces in succeeding another, and he afterwards imagined a little romance, which might furnish him with musical sentiment and colours. By the sudden change of his key, he has produced some of his most striking effects. Every practitioner in the art must have noticed the various *complexions*, by which the different keys are characterized. In the fifteenth century, music was generally written in the key of F, and its relative D, minor, which may be denominated *The key of nature*; but as science improved, other notes were taken as the centres of systems, by which other keys were formed, and we have now not less than twenty-four keys, both major and minor, some of which are thus characterized:

**F.** This key is rich, mild, sober and contemplative.

**Its relative D. minor.** Possesses the same qualities, but of a heavier and darker cast: more doleful, solemn and grand.

**C.** Bold vigorous and commanding: adapted to the expression of war and enterprize.

**A. minor.** Plaintive, but not feeble.

**G.** Gay and sprightly. Being the medium key, it is adapted to the greatest range of subject.

**E. minor.** Persuasive, soft and tender.

**D.** Ample, grand and noble. Having more fire than C. it is suited to the loftiest purposes. In choral music, it is the highest key, the treble having its cadence note on the fourth line.

**B. minor.** Bewailing, but not in too high a tone to excite commiseration.

**A.** Golden, sunny, and warm.

**F. sharp minor.** Mournfully grand.

**E. in sharps.** Bright and pellucid: adapted to brilliant subjects. In this key Haydn has written his most elegant thoughts.

**B. in sharps.** Keen and piercing. Seldom used.

**B. flat.** The least interesting of any. It has not sufficient fire to render it majestic, or grand, and it is too dull for song.

**G. minor.** Meek and pensive; replete with melancholy.

**E. flat major.** Full and mellow, sombre, soft and beautiful. It is a key in which all Musicians delight, though less decided in its character, than



some of the others. The regularity of its beauty renders it a universal favourite.

*C. minor.* Complaining, having something of the whining cant of *B. minor*.

*A. flat major.* The most lovely of the tribe. Unassuming, gentle, soft, delicate and tender. Every author has been sensible of the charms of this key, and has reserved it for the expression of their most refined sentiments.

*F. minor.* Religious, penitential and gloomy.

*D. flat major.* Awfully dark. In this remote key, Haydn and Beethoven have written their sublimest thoughts.—They never enter it but for tragic purposes.

It is sufficient to have hinted at these effects. To account for them is difficult, but every Musician is sensible of their existence. The physical principles of music, or the natural causes of its power over our feelings, have not yet been satisfactorily explained. Joy always expresses itself in the major key; sadness in the minor—and this effect of the animal spirits on the tones of the voice, is observable also in the brute creation. There is a language of the passions, consisting of the tones, in which they are universally and instinctively uttered, and which may be regarded as the primitive and natural language of man. It is in reference to these original sounds, which are called '*the instinctive tones of nature*,' that the empire of music over the feelings is founded. It becomes the business of the composer to supply the modulation by which the passions may be awakened.—It should then be the object of the instrumental as well as vocal performers, to copy the manner in which the instinctive tones are uttered; and the power of either to move us, will be in proportion to his just conception of the sentiment of the author, and his skill in giving to that sentiment the tone which nature has assigned to it.

The superiority of modern music arises, in a great degree, from the increased attention which has been paid to the philosophy of the art—and we are confident that effects, still more novel and interesting, will be produced, in proportion as its principles are more closely studied, and more correctly known.

BOST. INT.

*Horrid account of a man starving to death.*

Hunger is a much more powerful enemy to man than watchfulness, and kills him much sooner.—

It may be considered as a disorder that food removes; and that would quickly be fatal, without its proper antidote. In fact, it is so terrible to man, that to avoid it he even encounters certain death; and, rather than endure its tortures, exchanges them for immediate destruction. However, by what I have been told, it is much more dreadful in its approaches, than in its continuance; and the pains of a famishing wretch, decrease as his strength diminishes. In the beginning, the desire of food is dreadful indeed, as we know by experience, for there are few who have not, in some degree, felt its approaches. But, after the first or second day, its tortures become less terrible, and a total insensibility at length comes kindly in to the poor wretch's assistance. I have talked with the captain of a ship, who was one of the six that endured it in its extremities; and who was the only person that had not lost his senses, when they received accidental relief. He assured me, his pains were at first so great, as to be often tempted to eat a part of one of the men who died; and which the rest of his crew actually for some time lived upon: he said that, during the continuance of this paroxysm, he found his pains insupportable; and was desirous, at one time, of anticipating that death which he thought inevitable; but his pains, he said, gradually decreased, after the sixth day, (for they had water in the ship, which kept them alive so long) and then he was in a state rather of languor than desire; nor did he much wish for food except when he saw others eating; and that for a while revived his appetite, though with diminished importunity. The latter part of the time, when his health was almost destroyed, a thousand strange images rose upon his mind; and every one of his senses began to bring him wrong information.—The most fragrant perfumes appeared to him to have a fœtid smell; and every thing he looked at, took a greenish hue, and sometimes a yellow.—When he was presented with food, by the ship's company that took him and his men up, four of whom died shortly after, he could not help looking upon it with loathing, instead of desire; and it was not until after four days, that his stomach was brought to its natural tone; when the violence of his appetite returned, with a sort of canine eagerness.

# Tho Love is warm awhile.

SUNG BY MR. PHILIPPS.

ANDANTINO.

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, marked *ANDANTINO* and *p*. The introduction consists of two staves of piano accompaniment. The vocal melody enters in the third measure of the introduction. The lyrics are: "Tho love is warm a - while, Soon it grows cold! Ab - sence soon blights the smile, When it grows old, Dearest, thy love was mine, My ev - ry thought was thine! Thus did our hearts entwine, Ere love was cold!" The score is divided into six systems, each with a vocal staff and a piano accompaniment staff. The piano part includes various dynamics such as *p*, *f*, and *ff*, and includes a repeat sign at the end of the first system. The vocal part is written in a single staff with a treble clef. The lyrics are written below the vocal staff.

Tho love is warm a - while, Soon it grows cold! Ab - sence soon  
blights the smile, When it grows old, Dearest, thy love was mine, My ev - ry  
thought was thine! Thus did our hearts entwine, Ere love was cold!



Dearest, thy love was mine, My every thought was thine,

Thus did our hearts - - - entwine, Ere love was cold!

*f P PP*

II.

But could thy bosom prove,  
Faithful my fair,  
Could'st thou still fondly love,  
Still absence bear,  
O it was sweet to be,  
Loved as I was by thee,  
But if thou'rt - - -

false to me, Wel - come des - pr.r.

**Mrs. DE LUCE'S CONCERT,**

*Will take place to-morrow evening, 16th inst.  
at the Masonic Hall.*

Leader of the Band, Mr. De Luce.—Piano Forte,  
Mr. R. Taylor.

PART 1st.—Overture to Figaro, Mozart.—Song,  
Mrs. De Luce, "The Love Letter," Braham.—Mi-  
nuet, Haydn.—Echo Song, Mrs. De Luce, accom-  
panied on the flute by Mr. Blondeau, Bishop.—Ron-  
do, Haydn.—Recitative and Air, Mrs. De Luce, "In  
Cora's Cause," from the opera of the Virgin of the  
Sun, Bishop.—Finale.

PART 2d.—Symphony, Wranizky.—Recitative  
and Hunting Song, Mrs. De Luce, R. Taylor.—Trio  
for three flutes, Mr. Blondeau and two of his pupils,  
Bebiquier.—Song, Mrs. De Luce, "Whilst with  
Village Maids I stray," Shield.—Minuet, Wranizky.  
—Song, Mrs. De Luce, "Robin Adair," W. Reeve.  
—Song, Mrs. De Luce, "The Bed of Roses," Bi-  
shop.—Finale.

Tickets to be had at the music-stores, &c.

**"Whilst with Village Maids  
I stray,"**

*AS SUNG BY MRS. DE LUCE,*

In the Press, and will be ready for sale in a few  
days, at this office, and at the store, No. 164 South  
Eleventh-street, Price 12½ cts. Printed in the best  
manner, on fine post paper, remarkably strong and  
much better calculated for music, than the flexible,  
soft kind commonly used for the purpose, which is  
found to tear too easily in the folds—the post-paper  
which Mr. Lewis uses for his music is strongly siz-  
ed and very difficult to break.

All music printed at this office, and sold separately  
from the "Museum," is warranted correct.

**"THE HIVE."**

A liberal price will be given for a complete copy  
of "The Hive, or Repository of Literature," a week-  
ly paper published by H. C. Lewis, in the City of  
Washington, in 1809-10, if sent to the Editor, No.  
272 Market street, or 164 S. Eleventh.

PHILADELPHIA :  
MONDAY, FEBRUARY 15TH, 1819.

### THEATRICAL MEMOIRS.

In a scarce English work of much merit, which contains authentic memoirs of almost every eminent performer, we accidentally met with the following humorous account of an elopement and marriage, which, as the lively writer truly observes, was indeed, "in the most literal acceptance of the term, a *love-match*."

"How they were to 'make the pot boil!'—formed no part of their consideration—mindful and in strict obedience of the wise commands of the great founder of our religion, they 'took no thought for the morrow, what they should eat, or what they should drink, and wherewithal they should be clothed!' Conceiving it their duty to follow their master's advice, and to *consider the lilies of the field*,—'which neither toil nor spin, yet are more gorgeously arrayed than Solomon, in all his glory!'—they went to the land of *Fleurs de Lis*, not doubting but he who 'hears the young ravens, when they cry,'—and feeds the sparrows of the air, would take care of them, likewise, as being much more worthy than many sparrows. Finding themselves, however, disappointed in their pious expectations—for *Elijah's ravens* brought them neither bread nor meat, and their entire joint-stock, on their arrival at Dunkirk from the hymeneal fane, amounting to no more than *two shillings and sixpence*, which, still religiously '*thoughtless of to-morrow*,' they spent in seeing a play! they were under the necessity of drawing upon another banker than Providence, and to borrow money to enable them to pursue their journey to England. On casting up accounts on his return, Mr. Whitfield found himself upwards of fifty pounds in debt—with no other set-off against his expences than that of a wife in a *promising way*!"

In the same work, from which we intend occasionally to make many entertaining extracts, we find the following sketch of Mr. Bartley and Mr. Darley. No mention being made of a Mrs. Bartley, it must be presumed that he had not married the lady who now delights the publick with her rare talents in conjunction with her inimitable spouse.

"MR. BARTLEY, Drury Lane. This gentleman, who is of theatrical parentage, and was long noticed on several provincial theatres, was engaged upon an humble salary by the proprietors of Drury-Lane, for the season of 1803-4. His correct mode of delivery, and above all, his uncommon quickness of study, rendered him so exceeding useful, that the acting manager, (Mr. Bannister) used all his exertions to have his salary raised. This gentleman's laudable intentions, however, not meeting with the concurrence of the economical proprietors, Mr. Bartley continued to perform many of the principal parts of Mr. Raymond, &c. on (if we may borrow an expression which has been otherwise used, as a puff in the Hay-market bills of this season) *unqualified terms*; and this, we understand is, the chief reason of Mr. Bannister's having resigned the management of that theatre.

"This gentleman is generally perfect in a new part, even the first day of rehearsal; consequently, the managers of a London theatre, where the principal performers are so often *indisposed*, should be careful of retaining such a ready substitute. His mother died in April, 1804. Mr. Colman offered him an engagement for the Hay-market. The reason of this manager's departure from his intention, so formally, and so positively declared, to establish a company totally independent of the winter houses, is obviously owing to the incompetency of the scheme. Mr. Colman found it necessary not only to engage Mr. Bartley, but also to re-engage Mr. R. Palmer and Mr. Bannister.

"MR. DARLEY, Covent-Garden.—Mr. Darley was bred a buckle-maker in Birmingham; but, induced by the compliments he received for his vocal abilities, to become a public singer, he courted the favour of that town, first at their Vaux-hall, then at their theatre. After which he became a chorus-singer at Covent-Garden; and, on the departure of Mr. C. Bannister from that theatre, performed the first-rate characters, in which he always acquitted himself with great credit."

In our next paper, we shall probably present our readers with a very particular and entertaining memoir of the life and character of MR. INCLEDON.



## DOMESTIC ECONOMY.

*Turf or peat*, as an article of fuel, is used almost exclusively, in some countries, to supply the deficiency of wood or coal. We merely notice it now, in order to state, that a general saving might be made at this season of the year, if mixed with wood, especially if it be to heat a stove. It can be obtained at the very moderate price of three dollars and fifty cents per load of fifty bushels, delivered at the door; which, it is calculated by those who have used it, will go as far as a cord and a half of wood. If so, it must certainly be of great benefit, and ought to merit the attention of the rich as well as the poor.

Those who have property of this kind, might find it for their interest to have it properly examined by persons who are acquainted with it, from Scotland, Ireland, Holland and Germany.—It is used in England, but not so much as in those places.

It is used in the states of Pennsylvania, New-York, Connecticut and Massachusetts: is preferred by some to coal fire, which I am informed, was the case with the late vice president of the U. States.

As a manure, the ashes are superior to any.

Information on the subject may be had by referring to the domestic and other encyclopedias.

*Sensations of a deaf and dumb man acquiring his faculties.*

A young man, of the town of Chartres, between the age of twenty-three and twenty-four, the son of a tradesman, and deaf and dumb from his birth, began to speak all of a sudden, to the great astonishment of the whole town. He gave them to understand that, about three or four months before he had heard the sound of the bells for the first time, and was greatly surprised at this new and unknown sensation. After some time a kind of water issued from his left ear, and he then heard perfectly well with both. During these three months, he was sedulously employed in listening, without saying a word, and accustoming himself to speak softly, so as not to be heard, the words pronounced by others. He laboured hard also in perfecting himself in the pronunciation, and in the ideas attached to every sound.

At length, having supposed himself qualified to break silence, he declared, that he could now speak, although as yet but imperfectly. Soon after, some able divines questioned him concerning his ideas of his past state; and principally with respect to God, his soul, the morality or turpitude of actions. The young man, however, had not driven his solitary speculations into that channel. He had gone to mass, indeed, with his parents, had learned to sign himself with the cross, to kneel down and assume all the grimaces of a man that was praying; but he did all this without any manner of knowledge of the intention or the cause; he saw others do the like, and that was enough for him; he knew nothing even of death, and it never entered into his head; he led a life of pure animal instinct; entirely taken up with sensible objects, and such as were present; he did not seem even to make as many reflections upon these, as might reasonably be expected from his improving situation: and yet, the young man was not in want of understanding; but the understanding of a man, deprived of all commerce with others, is so very confined, that the mind is, in some measure, totally under the control of its immediate sensations.

*Strange variety in the different customs of men, exemplified in the manner of wearing their Beards, &c.*

The Turks cut the hair off their heads, and let their beard grow. The Europeans, on the contrary, shave their beards, and wear their hair. The negroes shave their heads in figures at one time, in stars at another, in the manner of friars; and still more commonly in alternate stripes; and their little boys are shaved in the same manner. The Talapains of Siam shave the heads and the eye-brows of such children as are committed to their care. Every nation seems to have entertained different prejudices, at different times, in favour of one part or another of the beard. Some have admired the hair upon the cheeks on each side, as we see with some low-bred men among ourselves, who want to be fine. Some like the hair lower down; some chuse it curled; and others like it strait. "Some have cut it into a peak; and others shave all but the whisker. This particular part of the beard was highly prized

among the Spaniards; till of late, a man without whiskers was considered as unfit for company; and where nature had denied them, art took care to supply the deficiency. We are told of a Spanish general, who, when he borrowed a large sum of money from the Venetians, pawned his whiskers, which he afterwards took proper care to release. Kingston assures us, that a considerable part of the religion of the Tartars consists in the management of their whiskers; and that they waged a long and bloody war with the Persians, declaring them infidels, merely because they would not give their whiskers the orthodox cut. The kings of Persia carried the care of their beards to a ridiculous excess, when they chose to wear them matted with gold thread: and the kings of France themselves, of the first races, had them knotted and buttoned with gold. But of all nations, the Indians take the greatest pains in cutting their hair, and plucking their beards. The under part of the beard, and all but the whisker, they take care to pluck up by the roots, so that many have supposed them to have no hair naturally growing on that part: and even Linnæus himself has fallen into that mistake. Their hair is also cut into bands; and no small care taken in adjusting the whisker. In fact, we have a very wrong idea of savage finery; and are apt to suppose, that, like the beasts of the forest, they rise, and are dressed with a shake: but the reverse is true; for no birth-night beauty takes more time or pains in the adorning their person than they. I remember, when the Cherokee kings were over here, that I have waited for three hours, during the time they were dressing. They never would venture to make their appearance till they had gone through the tedious ceremonies of the toilet; they had their boxes of oil and ochre, their fat, and their perfumes, like the most effeminate beau, and generally took up four hours in dressing before they considered themselves as fit to be seen. We must not, therefore, consider a delicacy in point of dress, as a mark of refinement, since savages are much more difficult in this particular, than the most fashionable or tawdry European."

#### WANTED,

A person to collect subscribers to this work, and some others, now publishing. A liberal per centage will be allowed. Apply at this office.

#### TO PRINTERS.—AN OFFER.

Since the addition of MUSIC to the "Museum," the number of newspapers from distant parts, sent to us for exchange, has become very burthensome to reciprocate. The support which the paper receives by *original* communications, and the portion which the Music occupies, necessarily exclude many *selections* of merit which might be made from the different papers received. These circumstances render an extensive exchange useless. But the Editor never wishing to be considered churlish, begs leave to submit the following proposal to his brother editors, who desire to be supplied with his "Musical Magazine." The terms of subscription are One Dollar every three months. The price of an Advertisement inserted three times in almost any paper, is One Dollar. To every Printer who will advertise the paper, (as below) shall be considered a subscriber, and receive the Nos. three months, for every three insertions quarterly.

H. C. LEWIS.

#### Music and Literature.

NOW PUBLISHING,

#### THE LADY'S & GENTLEMAN'S WEEKLY LITERARY MUSEUM

AND

#### MUSICAL MAGAZINE,

This paper is regularly published every Monday, neatly printed in quarto. A part, not exceeding two pages, is always devoted to a popular piece of MUSIC, executed with types, in an improved manner; which, for appearance and correctness may vie with any printed in the usual mode. The remaining portion of the paper is occupied with useful and entertaining miscellany, original and selected.

Seven numbers of the "Music Series" are now before the public; by which ladies and gentlemen may judge of the merits of the work now offered for their support by subscription. Those numbers contain the admired pieces,—“The Bewildered Maid,” “Love’s Young Dream,” “Ah! sure a pair was never seen,” as sung by Mr. Philipps, and “The Sailor’s Last Whistle,” and “Bruce’s Address,” as sung by Incledon, “Tho’ love is warm awhile,” &c.

Subscriptions received by the editor, H. C. Lewis, No. 164, S. Eleventh-street, near Locust, and at his printing office, No. 272, Market-st. between Eighth and Ninth-streets; also, at the Book-stores of D. Hogan, Market, near Sixth-street, and W. Charles, S. Third, near Chesnut-street.

TERMS.—One dollar per quarter, in advance. (For this sum. subscribers obtain, besides the literary entertainment, *thirteen* perfect pieces of music, which, at the usual retail price, would cost them three dollars and twenty-five cents!)

Philadelphia, Feb. 15, 1819.